

Sangeet
Natak
Akademi

ANNUAL REPORT

1958-59

**4-A, Mathura Road, Jangpura
NEW DELHI-14**

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CONTENTS

	<i>Page</i>
1. Introduction	... 1
2. National School of Drama and Asian Theatre Institute	... 2
(a) Integration of National School of Drama and Asian Theatre Institute	... 4
3. Drama Competition	... 9
4. Filming & Recording	... 10
5. Library & Reading Room	... 11
6. Expert Committee on Dance	... 12
7. Promotion of understanding between North and South Indian System on Music and Dance	... 13
8. Compilation of Technical Terms and Texts in Music, Dance and Drama	... 14
9. National Folk Dance Festival	... 15
10. Manipuri Dance College, Imphal	... 17
11. Survey of various theatre forms	... 18
12. Implementation of Drama Seminar Recommendations	21
13. Meeting of the Chairmen of Regional State Academic	... 24
14. Akademi Awards	... 27
15. Previous Award Winners	... 29
16. Distinguished Visitor from Abroad	... 32
17. Recognition to Institutions	... 33
18. Some Important Decisions of the Akademi	... 33
19. Activities of Regional State Academies :	
(a) Kerala Sangeet Natak Akademi	... 36
(b) Jammu and Kashmir Akademi of Arts	... 37
(c) Rajasthan Sangeet Natak Akademi	... 38
(d) Andhra Pradesh Sangeet Natak Akademi	... 38
(e) Madhya Pradesh Kala Parishad	... 40
(f) Orissa Sangeet Natak Akademi	... 41
(g) Mysore State Sangeet Natak Akademi	... 42
(h) Bihar Sangeet Natak Akademi	... 44
(i) Madras State Sangita Nataka Sangam	... 45

20. Prospectus of National School of Drama	...	47
21. Chronicle of Important Events and Dates	...	55
22. List of Published Works	...	55
23. Statements of Receipts and Accounts	...	56

APPENDICES

1. List of Books added to Library	...	1
2. List of Gramophone Records added to Library	...	21
3. New-Recognised Institutions	...	63
4. Financial Aid to Institutions	...	65
5. List of Members :		
(a) General Council	...	73
(b) Executive Board	...	77
(c) Finance Committee	...	77

INTRODUCTION

The Sangeet Natak Akademi was established by the Government of India six years ago to foster and develop Indian dance, drama (including films) and music and to promote through them the cultural unity of the country. To achieve an emotionally integrated personality for the people of India, the Akademi launched on a series of activities of multifarious nature, each involving participation and planning on a national basis. The various policies and programmes launched by the Akademi in course of years have helped to give a shape and substance to the concept of cultural unity of the country. With the growing confidence borne by work and experience, the Akademi has been acting, not only as cementing force amidst the diverse cultural trends in the country but has also been an effective agency for preserving and enriching our art-traditions. The preservation and propagation of right values in art and setting up of high standards for creative activity were the main tasks to which the Akademi remained ever vigilant and uncompromisingly steadfast. It was earnest of the Akademi to release dormant talents and to provide necessary field of expression for creative urge by opening new avenues and giving various incentives and thus to help continue the art traditions which stood in imminent danger of decay and total extinctions. The age old barrier that stopped the free flow of cultural knowledge and experience between the classes and the people was a serious factor to be reckoned with. The Akademi formulated and implemented its policy in a way that it was able to overcome the barrier, even if partially, and thus making the renewed free and natural exchange of artistic experience and knowledge between the different strata of our people in reality.

The activities during the year 1958-59 recorded in the following pages, give a glimpse of the process through which the Akademi

endeavoured to get closer to the objectives enumerated above. A good many activities continued from the previous year have enlarged in dimension whereas in a few cases the Akademi has broken new ground. A fair assessment of work of the year will unmistakably bear out that certain activities though not mature enough to be termed as traditions may in course of time get imbedded in our cultural outlook.

The upsurge of cultural activity is reflected in growing number of cultural organizations that have come into the Akademi's fold. The recognised cultural organizations, well over 200 are spread over the entire map of the sub-continent and represent a cross-section of cultural activity taking place in our country today. The Central Akademi maintains a close liaison with the regional state Akademies and organisations by helping them in various ways. Awards to eminent artists, financial assistance to cultural organisations, festivals and seminars are among the activities which took place on more grandiose scale.

In the field of research and study of fine arts considerable progress has been made in enriching the libraries of books, films and music, publication of books and addition to Akademi museum etc. The various projects of far reaching importance such as survey of theatre forms, research in and teaching of music, production of play, dance-dramas etc., were entrusted to competent organisations in different parts of the country. Efforts were also made to give impetus to the study and popularization of folk arts.

The Akademi, while reviewing its past achievements with certain amount of satisfaction is conscious of the fact that it has yet a vast field to cover and the very nature of the task holds an ever inspiring spectacle calling forth unremitting zest and sustained efforts.

National School of Drama and Asian Theatre Institute

The growth of Indian theatre movement faced with various problems was particularly handicapped due to the lack of facilities for scientific training in the art of theatre. In spite of the growing tempo of activities evidenced on all levels the most disconcerting

factor that dominated our theatrical scene was the absence of a drama school. An institution for training in theatrical arts was not only considered an inevitable preparatory stage preceding the establishment of National Theatre but was also necessary to give direction to the creative urge abundantly manifest in recent times at all levels of dramatic activity. To make good the deficiency earnest efforts were made soon after the establishment of the Akademi in the year 1953.

In the year following, the Executive Board of the Akademi in accordance with the proviso of its Constitution, agreed in principle to establish a National School of Drama in Delhi. A scheme drawn up by Syed Ashfaq Hussain, the then Joint Secretary of the former Ministry of Education and Scientific Research, was approved by the General Council of the Akademi in 1956. The implementation of the scheme was entrusted to a Committee consisting of eminent scholars and dramatists.

While the work on the scheme of National School of Drama was still progressing, the first World Theatre Conference was held in Bombay in October 1956, and according to the decisions of the UNESCO General Assembly held in New Delhi in November 1956, it was agreed to set up an Asian Theatre Centre in India, with the following objectives :

- (i) To organise information and knowledge through research about the various forms of theatre in Asia;
- (ii) To provide adequate training to theatre workers in acting, play production and other branches of applied theatre, with a view not only to raising the standard of theatre work but also to the creation of trained personnel to undertake theatre work in schools, colleges and community centres;
- (iii) Through study and experimentation to create an understanding of the indigenous theatre forms in relation to the contemporary forms; such a study would not only strengthen the cultural significance of the movement in Asia, but would contribute vitally to the understanding of the Western forms;

- (iv) To become a point of contact and experimentation in the communication of ideas through theatre between the different countries of the world, and in particular of Asia.

The task of setting up the Asian Theatre Institute was entrusted to the Bharatiya Natya Sangh (Theatre Centre, India) which is the Indian affiliate of the International Theatre Institute, and also a recognised organisation of the Akademi. The Asian Theatre Institute started its work in January 1958, with two training courses in Children's Theatre and Rural Theatre with thirteen students in each course. The Sangeet Natak Akademi during 1957-58 made a grant of Rs. 9,500/- to Bharatiya Natya Sangh towards the running of the Institute. The UNESCO provided two foreign experts to help in the project.

Integration of National School of Drama and Asian Theatre Institute

Whereas the Asian Theatre Institute came into being, largely, to serve a need amongst the drama-students of Asian countries, the National School of Drama was conceived primarily to meet the growing need for developing a national theatre in India. Nevertheless the two projects had many a point of useful contact and were also bound with common purposiveness and goal. The two ideas, though had quite different beginnings, steadily drew closer together and consequently an integrated concept started taking shape. The discussion gradually grew around the possibility of merger of the two projects with a view to avoiding duplication of efforts and resources. The Estimates Committee of Parliament (1957-58) observed as follows:—

"There is a possibility of duplication between the scheme of the National School of Drama proposed to be set up by the Akademi in Delhi and the scheme of the Asian Theatre Institute to be established with the UNESCO assistance. The Committee, therefore, suggest that the two schemes may be amalgamated with a view to avoiding any duplication."

Acting on the recommendation of the Estimates Committee, the Government of India desired the Akademi to consider the possibility of integration of the two schemes. Having worked for some time on the joint problems and the merger, the Akademi as a preliminary step took over the management of Asian Theatre Institute from Bharatiya Natya Sangh in July 1958.

The Chairman appointed Shri Satu Sen as the Director of the proposed National School of Drama to take charge of the Institute until the details of integration of two schemes were finalised.

An Advisory Board consisting of the following was set up to lay down the broad policies to be pursued in implementation of the integrated scheme. The members were:—

Shri P. V. Rajamannar.
Smt. Kamaladevi Chattopadhyay
Shri Sachin Sen Gupta
Shri C. C. Mehta
Shri Shombhu Mitra
Dr. N. R. Ray
Shri J. C. Mathur
Shri Prem Kirpal
Shri Satu Sen

The Advisory Board after taking into consideration various problems made the following important recommendations:—

- (a) A single concept incorporating both the National School of Drama and the Asian Theatre Institute be evolved by setting up a body known as "National School of Drama and Asian Theatre Institute". While the National School of Drama should provide training in regular and special courses of dramatics, the Asian Theatre Institute should organise research in theatre forms of India and other countries of Asia, in order to bring out their common traditions as well as their individual developments.
- (b) An *ad hoc* Advisory Board consisting of the representatives of the Akademi and the Cultural Attaches of Asian

- Countries in Delhi be formed to discuss the nature, extent and method of cooperation that could be available from these countries in working the Asian Theatre Institute.
- (c) The UNESCO be informed of the new concept, and its continued cooperation in the form of experts equipment, fellowships etc., be sought.
 - (d) A quarterly journal "Asian Theatre" may be brought out by the Institute for making widely available the results of the research carried on by the Institute.
 - (e) The present courses be terminated in December 1958 and the students be given a certificate after a Test.
 - (f) UNESCO be informed that the services of the present experts would not be required after December 1958. The qualifications and briefings of experts in future be drawn up by the Akademi after finalising the detailed syllabus etc., of the National School of Drama and the research work at the Asian Theatre Institute.
 - (g) A factual report of the work done at the Institute and the future plans regarding its working be sent to the Government of India for forwarding to the UNESCO.
 - (h) In the first instance four research scholarships of Rs. 250/- each per month be instituted. The Syllabus Committee should incorporate this in the general Syllabus of the National School of Drama and work out the required qualifications for the scholarships. Subject to these qualifications, the trainees in the existing batch may also be considered for these scholarships.
 - (i) The National School of Drama be started from April 1959 with a two-year Diploma Course for General training in dramatics. It should impart training of an advanced type and provide to the students an all sided understanding of the deeper problems of theatre.
 - (j) The total number of students in the first year should not exceed 25. In order to attract really capable and talented

students the school should award a monthly stipend of Rs. 200/- to ten selected students. The State Governments also be asked to send nominees. Individuals may also apply, who would have to pay a tuition fee of Rs. 300/- yearly. Some of the Government of India Cultural Scholarship holders may also join. *But in all cases admission to be made by a selection committee on the basis of minimum qualifications laid down."*

At the end of the expiry of the terms of Asian Theatre Institute, the Akademi felt that certain changes in the pattern of work of the project were necessary to carry out the basic objectives of the Asian Theatre Institute as also to suit the new organisational changes. Accordingly the objectives of the Asian Theatre Institute were remodelled as follows :—

- (i) To conduct research in the dramatic forms of India and other Asian countries;
- (ii) To provide facilities for research by artists and scholars from other countries of Asia;
- (iii) To provide for exchange of dramatic forms between the different Asian countries and, through study and experimentation, to create an understanding of the indigenous theatre forms in relation to the contemporary forms;
- (iv) To collect valuable material for evolving new patterns and forms in theatre production. The courses of study run at the Institute were terminated in December 1958 and the trainees were awarded UNESCO fellowship for further study, one in Europe and America and the other in Japan.

Towards the end of 1958, Smt. Kamaladevi Chattopadhyay, Vice-Chairman of the Sangeet Natak Akademi, undertook a tour of Asian Countries and discussed with Government officials and theatre workers of these countries the possibilities of developing the Asian Theatre Institute in mutual cooperation. It was during this visit that the idea of holding a preliminary meeting of the representatives of the Asian countries took shape.

The details of the scheme were subsequently revised and sent to the UNESCO authorities for their consideration and acceptance. The acceptance was not however received till the close of the year.

With the beginning of the National School of Drama, the Akademi for the second time stepped into the field of practical training with the view to set up model institutions—the first being Manipuri Dance College, Imphal.

(Prospectus of National School of Drama and Asian Theatre Institute *vide* Appendix *p. 47*).

DRAMA COMPETITION

SANGEET Natak Akademi has endeavoured to introduce various incentives to promote the growth of Indian theatre, to help the theatre movement gain deeper roots in the soil and thereby accelerate its growth.

In 1957, the Akademi instituted two prizes to be given from time to time, for the best drama script and the best play production, to encourage dramatic activity, in general, and the writing and production of new plays, in particular.

In the first year the competition was confined to two languages—Hindi and Tamil. It was hoped that at a later stage the scope of the competition will be enlarged to include other regional Indian languages.

The idea behind the Competition was to give impetus to original play-writing and production so as to emphasize the need for a live and dynamic theatre and create a healthy spirit of competition among the working groups. This naturally excluded translations and adaptations from the range of the competition.

All professional and amateur groups with some standing were allowed to participate in the competition. Delhi and Madras were chosen to be the venues of the competition for Hindi and Tamil respectively. For each of the two categories separate panels of judges for screening the script and judging the production were appointed. The Akademi also decided to defray a part of the expenditure on production of the Winning Play. Apart from meeting the travelling expenses and part of the rehearsal cost and providing the stage, the Akademi decided to give a cash prize of Rs. 2,500 to the each winning group.

The interest and enthusiasm evoked by the Competition in Hindi and Tamil language areas was very heartening and was a

sure index of growing tempo of theatre activity in the language theatre. In the Play Production Competition, 42 Hindi groups and 18 Tamil groups offered to compete while in the Best Play Competition, in Hindi, 77 playwrights submitted 91 scripts and in Tamil 94 playwrights submitted 97 scripts.

In Production Competition, nine Hindi plays were chosen to be presented by groups from different parts of the country. It is noteworthy that two theatre groups from non-Hindi-speaking areas offered to present Hindi plays. In selection of the participating groups, made by the experts, standing of the groups and choice of play were taken into consideration.

By the end of the year the preparation for Production Competition in Hindi were completed which was scheduled to take place in the beginning of the next financial year.

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FILMING AND RECORDINGS

THE Filming, Recording and Photographic side of the Akademi added to its valuable collection a number of new pieces. Apart from the documentary film in colour on the annual Folk Dance Festival and a good many folk songs of various regions of the country, the Akademi has added to its collection feature films of *Yakshagana* and *Kuchipudi* performances. The Technical Officer of the Akademi toured Dehra Dun and Garhwal districts of U.P. and recorded a number of folk songs of Garhwal, Kumaon and Nepal, including complete series of *Mangal Geet* of Kumaon and Garhwal. The Akademi was also able to collect a short filmic record of folk dances and folk entertainments of Garhwal.

At the Seminars on *Yakshagana* held in Brahmavar, Mysore State, and the *Kuchipudi* Seminar, held at Hyderabad, both of which were covered by the Technical Officer of the Akademi, valuable material was collected by way of recording and filming, such as the recording of the rare *Raagas* sung in *Yakshagana* and a complete sequence of *Bhamakalapam* as performed by *Devadasis* following the *Kuchipudi* tradition. During the year under review the Akademi was also able to record a variety of *Dhrupads* of ancient tradition

as renovated by Prof. Kailash Chandra Brihaspati. The Akademi also made special recordings of Shri Krishna Rao Shankar Pandit and Ustad Jahangir Khan.

The Akademi Library and Museum, established for the purpose of helping students engaged in research work for music, dance, drama and film, are being strengthened gradually. There is an addition of nearly five hundred gramophone records, including both vocal and instrumental music.

The Museum has an addition of musical instruments, drums, puppets and statues to its credit

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LIBRARY AND READING ROOMS

THE library has continued to grow with an addition of over 450 new books during the period under review. It has books mostly in English and Hindi with a few in other major Indian languages. In selection of books, stress was laid on acquiring reference works, old and new classics, dictionaries etc. and other contemporary books of fundamental importance. Efforts, as in past, were made to acquire rare and important works either out of print or not easily available. A few gifts made by foreign missions, authors and institutions were also added. The total number of books is over 5,000. Preparations are being made to introduce lending system in the Library to start with for the benefit of local recognised institutions and subsequently for general public. Presently the library is housed in the main hall on the first floor of the Akademi office on Mathura Road.

Attached to the Library, a Reading Room is maintained with journals and periodicals of quality both Indian and foreign, which remains open to the public during the office working hours. Attendance of readers is however not very encouraging, apparently because the office is not situated at a central place.

EXPERT COMMITTEE ON DANCE

DURING the Dance Seminar, an Expert Committee was set up to go into the question of Akademi Awards with a view to guide the Akademi on its policy of Awards to artists in the field of dance and to advise whether the present classification should continue or there should be any further classification or basis for classification. The Akademi by then had instituted Awards for four categories of dance, i. e., *Bharatnatyam*, *Kathakali*, *Manipuri* and *Kathak*. Further, whether to these existing four categories should there be added other categories of dance-forms like *Odissi*, *Kuchipudi*, *Satriya*, *Chhow* etc. The Expert Committee was to guide whether any of these forms should be treated as distinct category apart from the main categories in which Awards are being given, or whether these dance forms should be sub-classified under any of the approved categories of *Bharatnatyam*, *Kathakali*, *Kathak* and *Manipuri*.

The Committee which met in December 1958 was of the view that it would be more useful to give grant for the setting up and conducting of schools to develop them, rather than to make any Awards at the present stage. Regarding, comprehensive examinations of available material on all the dance forms, other than the schools recognised for Awards, the Committee held the view that a detailed questionnaire be prepared and data collected about the different forms current in the different regions of the country.

The Executive Board while considering the recommendations of the Expert Committee agreed that material may be gathered for comprehensive classification of all dance forms prevalent in the country. This classification, however, need not be pursued for the purpose of Awards. It further recommended to the General Council that in order to obviate any controversy as to the status of any of the schools of dance, the following two categories be added to the present categories :-

1. Traditional dance forms.
2. Modern Indian dance.

PROMOTION OF MUTUAL UNDERSTANDING BETWEEN NORTH AND SOUTH INDIAN SYSTEMS OF MUSIC AND DANCE

THE Akademi has earnestly endeavoured in past to consolidate the cultural unity of the country by implementing programmes which ensured flow of cultural knowledge and techniques from one part of the country to another. The existing diversity of cultural patterns, though valuable in itself, must be known in order to be appreciated.

With this in view the Music Academy, Madras, a recognised organisation of the Akademi, was given suitable grant to include the North Indian programme of music and dance in its annual conferences. In January, 1959, under such programme, a contingent of eminent North Indian musicians and a *Kathak* dance troupe took part in the Annual Conference of the Music Academy. Among the participating artists were Ustad Mushtaq Hussain Khan, Ustad Hafiz Ali Khan, Shri Shambhu Maharaj and Dagar Brothers. Bharatiya Kala Kendra's *Kathak* ballet group under the direction of Birjmohan Maharaj also presented a dance drama "Malti Madhav" on the occasion. Encouraged by the rousing enthusiasm it created among South Indian audiences, it is desired that such programmes may be more frequently held.



COMPILATION OF TECHNICAL TERMS AND TEXT IN MUSIC, DANCE AND DRAMA

A SCHEME submitted by Dr. V. Raghavan for compilation of technical terms and texts in music; dance and drama was accepted in early 1958 by the General Council of the Akademi with its financial implications. The scheme was adopted in principle for a period of three years with a provision that the work be phased in such a manner that from a year to year it forms a complete project in itself.

The scheme provides for setting up two units one for Hindustani and one for Karnatic, in Delhi and Madras respectively. The two units will comprise of five scholars each posted at different linguistic areas for collecting the material and writing out the articles. A sub-committee of musicologists is envisaged to be in charge of the whole scheme who may take necessary steps to invite collaboration and draw up the plan, scope and list of subjects for being dealt with in the encyclopaedia. During the period under review, the unit set up under the supervision of Dr. V. Raghavan at Madras did the preliminary work for Karnatic area. Not much progress was however recorded at North Indian Centre.



NATIONAL FOLK DANCE FESTIVAL

THE Akademi has been closely associated with the National Folk-Dance Festival held every year as a part of the Republic Day Celebrations in the Capital. The Akademi has instituted an annual prize for the best dance number presented on the occasion known as "Folk Dance Trophy (running)". Though the Trophy and the Runners' Prizes are given on basis of a competition, it is desired that the competitive element is not to be taken too seriously. The coveted trophy and the runners' prizes have become a source of great incentive and encouragement and have helped to instil a feeling of friendly competition among the participating State troupes. The judicious selection of dance troupes for different prizes have also served to show and establish the right values to be preserved in our traditional folk arts. Every year, on the basis of a questionnaire a brief survey of all the participating dance troupes is conducted with a view to collecting an authentic record of their regional folk-lore.

In 1959, seventeen States participated in the Folk-Dance Festival. The dance performances which took place at the National Stadium on January 27 and 31 were witnessed by thousands of people.

Prime Minister Shri Jawaharlal Nehru presented the Sangeet Natak Akademi Trophy to the troupe from Bihar, whose "Shikar Dance" was adjudged the best. Silver Cups were given to the troupes from Madhya Pradesh, Himachal Pradesh, Rajasthan and Pondicherry. Madhya Pradesh dancers, in addition, got a special prize.

The Festival presented about twenty varieties of folk-dances most of which were witnessed in Delhi for the first time. And, as before, these performances helped to add to one's conviction that India has a fund of folk-dance which is apparently inexhaustible.

The dance troupes this year were drawn from all corners of India. North India contributed three dances, *Sangla* from Himachal Pradesh, *Trinjan* from the Punjab and *Sakhia* from Uttar Pradesh, South India's contribution to this year's festival consisted of *Mathuri* dance from Andhra. *Poorakkali* from Kerala, *Suggi Kunitha* and *Yakshagana* from Mysore and *Silambu* from Pondicherry. There were three dances from the Western part of India; the *Pai*, *Payana* and *Adivasi* from Bombay and the *Gher Ghumar* from Rajasthan. From the central part of India there was only one dance, the *Saila Rina* of Madhya Pradesh.

Proceeding from the central part of India towards the East there were two dances, one from Bihar and the other from Orissa. Bihar's contribution was the "*Shikar*" dance, while Orissa presented the *War* dances. From the extreme East and North-East of India came seven dances. These were the *Hweai Rangili*, *Pheiphit Lam*, *Peichak* and *Raug Lam*—all from Manipur, *Zeilang*—a dance of the Nagas, *Tripuri* from Tripura and *Sada Topo Tsen* from North-East Frontier.



MANIPURI DANCE COLLEGE, IMPHAL

DURING the period under review, the College has had an appreciable increase in number of students on rolls and consequently an addition on the staff list. By now, most of the eminent Gurus of Manipuri dance are on the staff of the College.

Systematic Syllabi have been drawn for the four-year course of study prescribed for regular students and eight merit scholarships based on results of the annual examinations have been instituted.

An intensive short course for three months has been introduced for students with some previous knowledge of Manipuri dance and who may be desirous of undergoing an advance training. About ten students from far off places attended the short-term course. In addition, special training was arranged for the dance team of a local college taking part in the Inter-University competition held in Delhi.

The plan for the proposed building of the College also providing for hostel accommodation is under active consideration and it will not be long before the long-standing need is fulfilled.



THE SURVEY OF VARIOUS THEATRE FORMS FOUND IN DIFFERENT PARTS OF THE COUNTRY

THE survey of various theatre forms as found in the country is a project in a big way requiring large resources such as trained personnel, finance etc. The Akademi took up the project in a phased programme spread over a number of years, keeping in view that it has to rely on its affiliated and recognised organizations to take initiative and execute a given project. Theatre being one of the four arts, the Akademi deals with, the resources that could be made available for one of the projects viz. the survey of dramatic forms in the country howsoever important, were insignificant as compared to the magnitude of the task.

2. Nevertheless, Akademi gave high priority to this project and various grants were made to drama-organizations to conduct the work. Even there is no gain saying that much remains to be done. There are regions in the country where local initiative is altogether missing and this makes the task more difficult. The following projects have however been undertaken with financial aid from the Akademi.

3. (a) *Survey of Dramatic material for Indian Theatre Fact Book* : The survey project being carried out by the Bharatiya Natya Sangh has been completed in respect of the following seven regions :

- (1) Gujerat, (2) Saurashtra, (3) Kutch, (4) Rajasthan, (5) Maharashtra, (6) Vidarbha and (7) Madhya Pradesh.

The survey will now be extended to cover other remaining regions of the country.

(b) *Acquisition of scripts, tapes, photographs and films of drama forms* : The project is also being carried out by the Bharatiya Natya Sangh but it is in its initial stage of progress. A comprehensive report will be available in due course.

(c) *Survey of cultural life of tribes of M.P.* : The survey report available in two published volumes has been conducted by the Bharatiya Lok-Kala Mandal, Udaipur—a recognized body of this Akademi. The survey gone into the various cultural facets of tribal life of M.P.

(d) *Survey of dramatic activities in Hyderabad—1894-1957* : The survey was entrusted to the Kala Mandal—a recognized body of this Akademi in Hyderabad. A comprehensive report covering the period 1894-1957 nearly half a century of drama activities in Hyderabad is now available in unpublished form. The second part of the survey covering the remaining period is underway and is likely to be completed shortly.

(e) *Survey of forms of theatre in Bihar* : Entrusted to the State Academy—Bihar ; Preliminary work has been done. A comprehensive questionnaire was designed and sent to various local authorities in the field. A large number of replies have been received and they are now being tabulated. The survey has been divided into two parts (i) Rural & Urban and (ii) Folk-forms, and is being carried out by the local experts. The report is likely to be available soon.

(f) *Survey in fields of dance, drama and Music in Madras* : Entrusted to Madras State Sangeet Natak Sangam ; a music scholar under the guidance of Dr. Raghavan and Prof. P. Sambamoorthy has been appointed to carry out the scheme. He is now on tour of the interior regions compiling information. All extant forms of dance, drama and music are being studied. It is proposed to enlarge the survey party by appointing a few more hands and thus accelerate the tempo of the work. The survey is likely to be completed within six months.

(g) *Survey in folk-drama including puppets in Orissa—*

Survey of Drama in Orissa : Preliminary work has begun and efforts are being made to complete it within a year's time.

(h) *Research of old and traditional Assamese dramatic forms* : The Assam State Akademi entrusted with the work holds the view that a comprehensive survey should be undertaken instead of a piecemeal survey. Report on the work is not yet available.

4. *Other Survey Projects sanctioned awaiting commencement of the work :*

- (i) A detailed survey of the Bhavai dance and drama;
- (ii) Research and preparation of comprehensive history of 100 years of stage drama in Gujerat;
- (iii) Projects for acquisition of scripts, tapes, photographs and films of dramatic forms (Interim report available);
- (iv) Survey of music, dance and drama in Orissa; and,
- (v) Survey of music (instrumental) and dance in Rajasthan.

With some of the reports in question already in hand and more due to arrive shortly, the Akademi hopes to formulate a more comprehensive scheme to encompass a number of theatre-rich regions of the country.



PROGRESS ACHIEVED IN IMPLEMENTATION OF THE RECOMMENDATION OF THE DRAMA SEMINAR

THE implementation of the recommendation made by the Drama Seminar was entrusted to a Committee which after careful consideration submitted its report to the Executive Board of the Akademi. The Board after considering the Report resolved that the following recommendations be forwarded to the respective authorities :

- "1. (a) That the Executive Board of Sangeet Natak Akademi pass a resolution to be forwarded to the Government of India demanding the repeal of the Dramatic Performance Act of 1876.

(b) Entertainment Tax

The Committee felt that Drama should not be grouped with other forms of entertainments but should be treated as a serious nation-building cultural activity. Drama as literature cannot grow unless it has enough scope of being produced on the Stage. The Drama receded to the background with the advent of the film which is primarily a commercial and industrial enterprise. Thus drama, which is much more than entertainment, needs special incentive for development. Hence State Governments be urged to exempt drama from Entertainment Tax."

The recommendation No. 1. (a) was forwarded to the Union Government while the No. 1. (b) was addressed to all the State Governments including Jammu and Kashmir and the Administrations of the Union Territories.

The following State Governments and the Administrations sent their reply which makes an interesting reading as to the general reaction created by the resolution :

- ANDHRA PRADESH (including Telengana Area) : "that dramatic performances are already exempted from payment of entertainment tax in Andhra area of the State up to 31-3-58."
- ASSAM : "that this Government regret their inability to grant a general exemption from amusement tax in favour of all dramas. However, individual cases will be decided on merit."
- BIHAR : "that exemption from Entertainment Tax to professional dramatic shows is not allowed as a matter of policy in this State. In the case of non-professional dramatic shows, each case is considered on merit and exemption allowed only when dramas of cultural and educative value are staged. It is regretted that no departure from the present policy is considered to be desirable."
- BOMBAY : "Exempted."
- MADHYA PRADESH : "that dramatic performances are exempted from levy of the entertainment duty in this State."
- MADRAS : "that dramas are already exempted from entertainment tax in this State."
- MYSORE : "that necessary orders have already been issued exempting from liability to the payment of

Entertainment Tax, all dramatic performances in the entire State of Mysore till the end of June, 1958."

**MANIPUR
ADMINISTRATION**

"Exempted."

ORISSA

"that all dramatic performances have been exempted from liability to the entertainment tax with effect from 1st April, 1958 in Finance Department order No. 10843—C.T.E—2/58—F, dated 31-3-1958.

DELHI ADMINISTRATION: "it is regretted that no general exemption orders from the payment of entertainment tax, on dramas can be issued. However, each individual case as and when received.....can be considered on its own merits."



MEETING OF THE CHAIRMEN OF REGIONAL STATE ACADEMIES

~~The~~^{To} achieve a co-ordinated plan of work and infuse greater understanding between the Sangeet Natak Akademi and the Regional State Academies an informal meeting of all the Chairmen of the Regional Academies was invited in March 1959. The Chairman of the Akademi Dr. Justice P.V. Rajamannar presided. The following participated :

1. Dr. P. V. Rajamannar, Chairman, Sangeet Natak Akademi in the Chair;
2. Shri R. B. Ramakrishna, Raju, President, Andhra Pradesh Sangeeta Nataka Akademi;
3. Shri T. Sheshachari, Hony. Treasurer, Andhra Pradesh Sangeeta Nataka Akademi;
4. Shri Mahabir Prasad, Executive Committee Member, Bihar Academy of Music, Dance & Drama;
5. Shri Oneil De, Associate, Secretary, Bihar Academy of Music, Dance & Drama;
6. Shri G. K. Brahma, Secretary, Orissa Sangeet Natak Akademi;
7. Shri M. D. Govindaraj, Secretary, Mysore State Sangeetha Natak Academy;
8. Shri N.S. Seetharama Sastry, Member representing the Chairman, Mysore State Sangeetha Natak Academy;
9. Shri Goverdhan Lal Kabra, Chairman, Rajasthan Sangeet Natak Academy;
10. Shri C. I. Parameswaran Pillai (Advocate), Vice-Chairman, Kerala Sangeetha Nataka Akademi;
11. Shri V. C. Gopalaratnam, Vice-Chairman, Madras State Sangeetha Nataka Sangam.

On the following important points discussion took place and an understanding was reached :

1. The Chairman expressed the view that it would be desirable for the State Academies to get registered under the Societies Registration Act.

2. The Chairman said that it was very necessary to have a survey of various art forms in the respective regions and this may be taken up by the regions immediately as top priority projects. The Regional Academies may seek the assistance of the Sangeet Natak Akademi in this respect and also make a request to make grants for the purpose. The members requested that the Akademi should take up the question of release of raw film stock and tapes to the various State Academies, as they were finding it extremely difficult to get release of stocks. The Chairman promised to look into the matter.

3. The other matters discussed at the meeting and approved were :—

- (a) With a view to promote greater understanding between the Sangeet Natak Akademi and the State Academies, a detailed plan be worked by each Academy, indicating ways and means for such cooperation.
- (b) Periodical meetings of representatives of State Academies and the Sangeet Natak Akademi be arranged by rotation at different headquarters of the State Academy.
- (c) A survey of Regional institutions and artists be conducted. This would be useful in preparing—
 - (i) A Directory of Institutions;
 - (ii) Who's Who of Indian Artists.
- (d) The State Academies were requested to make positive evaluation of institutions and their standing, while forwarding their applications for recognition and financial aid.
- (e) The State Academies were requested to adopt a definite policy in regard to organisation of Regional Festivals of music, dance and drama (including Folk Forms).

- (f) The State Academies were requested to forward to the Sangeet Natak Akademi details of all activities of the region and also their resolutions, publications, reports etc.

4. The Chairman explained that it would be desirable for the Academies to draw up a phased programme of development and set definite priorities.

5. Members pointed out that in some states Entertainment Tax was still levied on music, dance and drama programmes. The Chairman promised to take up this matter in the Executive Board.

6. The Chairman explained the procedure of Akademi Awards in Drama. The members were of opinion that the Awards in Drama particularly in Acting be on a regional basis, as it would be difficult for persons, who are away from the region, to assess the merit of an artist. The Chairman promised to take up the question and place the matter before the Executive Board of the Akademi.

7. The members requested the Chairman to take up the question of representation of the Academies on State Planning Bodies, with a view to better planning of cultural activities.



AKADEMI AWARDS—1958-59

THE institution of Akademi Awards to eminent artists—a tradition built and nurtured with utmost care, seven years ago, if one may say so, has come to stay. The Awards, as it were, are symbolic of the change that has completely modified the status of the artists in relation to his new patron—the people and the State. The galaxy of artists who have joined the honoured ranks of Award-Winners in the last seven years can justly claim to represent the noblest section of the contemporary art-world in the minds of the people, artists and connoisseurs alike. The Akademi Awards as token of recognition for attaining pre-eminence as an executant of any of the four fine arts viz. Dance, Drama, Music and Film have become synonym for integrity and achievement.

In course of time, the Akademi has evolved a system of selecting the artists for the Awards in each category. Nominations for Awards are invited from the knowledgeable sources—individual and institutions on a nation-wide basis. The General Council of the Akademi makes the final selection with due consideration to the age and seniority of the nominated artist.

In different approved categories, the following were chosen as the Artists of year 1958-59 for the Akademi Awards :

Recipients of Akademi Awards—1958-59

MUSIC :

Hindustani Music.

(1) Vocal

Shri Krishnarao Shankar
Pandit.

(2) Instrumental

Shri Jehangir Khan (Tabla)

Karnatak Music.

(1) Vocal

Shri Gudalur Narayanaswamy
Balasubramaniam

(2) Instrumental

Shri Kumbakonam Rajmanik-
kam Pillay (Violin)

DANCE :

(1) Kathak

Shri Sundar Prasad

(2) Bharat Natyam

Smt. Mylapore Gouri Amma

DRAMA :

Acting

Shri Pammal Sambanda
Mudaliar

Direction

Shri Shombhu Mitra

FILM :

Acting

Shri Ashok Kumar Ganguly

Direction

Shri. Satyajit Roy

The Award giving ceremony took place at National Physical Laboratory Auditorium on March 30, 1959. The Vice-President, Dr. S. Radhakrishnan gave away the Awards to the distinguished artists of the year. Speaking on the occasion, Dr. S. Radhakrishnan emphasised the role of artists in bringing about national unity and creating in people reverence for humanity. Earlier, Dr. Justice P. V. Rajamannar, Chairman, Sangeet Natak Akademi, welcoming the Vice-President and artists, said that Akademi Awards were a token of faith, given by the nation to all deserving artists.

Two of the Award winners, Smt. Mylapore Gouri Amma and P. Sambanda Mudaliar could not attend the function owing to ill health. The investiture of the Awards was however, made in abstention.

The Award giving ceremony being over, some of the honoured artists gave short recitals. A large audience had the unique opportunity of watching the great artists perform their choicest items.

The customary tokens of presentation to artists in each Award category were as under :

Music—A shawl, a gold *shrinkhal* and *sanad* signed by the President of India.

Film & Drama—A brocade *Angavastram*, a lotus embossed leaf in gold and a *sanad* signed by the President of India.

Dance—A brocade *Angavastram* a gold *mala* and a *sanad* signed by the President of India.

A day after the ceremony, a reception was organised at Jaipur House by the Akademi in honour of the artists. An enthusiastic gathering widely representing the local artists, workers and representatives of cultural organisations met and felicitated the honoured ones.

FELLOWS OF THE SANGEET NATAK AKADEMI

1. Shri Allauddin Khan.
2. Shri Hafiz Ali Khan.
3. Shri Prithvi Raj Kapoor.
4. Shri Aryakudi Ramanuja Iyengar.
5. The late Shri Karaikudi Sambasiva Aiyar.
6. Smt. Anjani Bai Malpekar (The first lady to be elected as a Fellow of the Akademi).

RECIPIENTS OF AWARDS IN PREVIOUS YEARS

(Presidential Awards 1951-53)

1951-52

Music

Hindustani Instrumental	Shri Allauddin Khan
Hindustani Vocal	Shri Mushtaq Hussain Khan
Karnatic Instrumental	The late Shri Karaikudi Sambasiva Aiyar
Karnatic Vocal	Shri Aryakudi Ramanuja Iyengar

1952-53

Hindustani Instrumental	Shri Hafiz Ali Khan
Hindustani Vocal	Smt. Kesar Bai Kerkar
Karnatic Instrumental	Shri Dwaram Venkataswamy Naidu
Karnatic Vocal	Shri Semmangudi R. Srinivasa Iyer

1953-54

Hindustani Instrumental	Shri Ahmad Jan Thirakwa
Hindustani Vocal	The late Shri Rajab Ali Khan
Karnatic Instrumental	Shri Palladam Sanjeevarao
Karnatic Vocal	Asthan Vidwan Shri Vasudevacharya.

1954-55

Hindustani Instrumental	Shree Govind Rao Burhanpurkar
Hindustani Vocal	Shri Anant Manohar Joshi
Karnatic Instrumental	The late Shri Rajaratnam Pillai
Karnatic Vocal	Shri Maharajpuram Vishwanath Iyer

1955-56

Hindustani Instrumental

Shri Bismillah Khan

Hindustani Vocal

The late Shri Rajabhayya
Poonchwale

Karnatic Instrumental

Shri T. S. Palghat Mani Iyer

Karnatic Vocal

Smt. M. S. Subbalakshmi

1956-57

Hindustani Vocal

Smt. Rasoolan Bai

Hindustani Instrumental

—

Karnatic Vocal

Shri Musiri Subramaniya Iyer

Karnatic Instrumental

Shri T. Chowdiah

1957-58

Hindustani Instrumental

Shri Yusuf Ali Khan

Hindustani Vocal

Shri Ganesh Ramchandra
Behere

Karnatic Vocal

Shri Chembai Vaidyanath
Bhagvathar

Karnatic Instrumental

Shri Budalur Krishnamoorthi

Recipients of Akademi Awards for Dancing**(1954-58)****1954-55**

Bharata Natyam

Smt. T. Balasaraswathi

Kathak

Shri Shambhoo Maharaj

1955-56

Kathakali

Guru Kunju Kurup

Manipuri

Guru Amubi Singh

1956-57

Bharat Natyam

Smt. Rukmini Devi

Kathak

Shri Baijnath Prasad

1957-58

Kathakali

Shri Thotton Karakkadan
Chandu Panikkar

Manipuri

Guru Haobam Atomba Singh

Recipients of Akademi Awards for Drama (1954-58)

1954-55

Acting

Shri Gubbi Veeranna

Shri Bal Gandharva

1955-56

Production or Direction

Shri Prithvi Raj Kapoor

Acting

Shri Ganpat Rao Bodas

1956-57

Production or Direction

Shri Jai Shankar Sundri

Acting

Shri Chintaman Rao Kolhatkar

1957-58

Playwright

Shri Bhargavram Vithal (Mama)
Warerkar

Acting

Shri Abindra Choudhari

Recipients of Akademi Awards for Film (1956-58)

1956-57

Director

Shri Debaki Bose

Screen Play

Shri Gajanan D. Madgulkar

1957-58

Film Acting

Smt. Durga Khote

Music Direction

Shri Sachin Deb Burman

LECTURE-DEMONSTRATION ON SOVIET PUPPETRY

By Mr. S. V. Obratzsov

THE world renowned State Central Puppet Theatre of Moscow consisting of thirty-six members and led by the veteran Puppeteer Mr. S. V. Obratzsov visited India in early 1959 for a six-week tour at the invitation of the Government of India. The tour of the Theatre group, much anticipated proved a tremendous success. During the Group's visit to Delhi, the Sangeet Natak Akademi invited Mr. Obratzsov to give a lecture-demonstration on the "Art of Puppetry" at Sapru House on 25th March, 1959.

Prof. Humayun Kabir, Union Minister for Scientific Research and Cultural Affairs, presided over the function, and while welcoming the guest spoke of Puppetry as an art-medium of telling communicability and paid tribute to the great artists visiting us from Russia. An admiring audience filled the hall to the capacity. The lecture-demonstration was as much revealing as entertaining, for to watch the great Master unfold his otherwise unknown technique and the delicate secrets that gave his Puppets their mystic majesty, was no mean occasion.

Later at a farewell function, organised by the Ministry of Scientific Research and Cultural Affairs at Hyderabad House, Prof. Humayun Kabir presented a handsome bunch of Indian Puppets to the Russian artists on behalf of Sangeet Natak Akademi.



RECOGNITION TO INSTITUTIONS

DURING the period under the review seventeen institutions specialising in different fields of activity were given recognition, bringing the total number of recognised institutions to 220. The institution receiving Recognition will hereafter be eligible for financial assistance offered by the Akademi under prescribed rules and regulations.

The number of institutions seeking Recognition have steadily grown in the past and therefore a more cautious and selective approach in according recognition has become inevitable. The practice of according recognition to cultural organizations all over the country has made it possible for the Akademi to co-ordinate and execute the programmes of work with a national perspective in view. By means of recognition, extending financial assistance and help in various other forms, the Akademi has been able to ensure sustained cultural activity all over the country and give the much needed stability to institutions, artists and workers in the field.

Notwithstanding this, it is not out of place to mention that Akademi has been considerably handicapped due to the absence of recognised cultural institutions in certain regions of the country. It has been a cherished desire of the Akademi to give fillip to cultural activity in all the regions of the country and disburse its resources in a manner that no part of the country is bereft of the resulting benefit. The Akademi, however, continues to look forward to any worthwhile initiative forthcoming from such regions.

SOME IMPORTANT RESOLUTIONS AND DECISIONS OF THE GENERAL COUNCIL AND THE EXECUTIVE BOARD OF THE AKADEMI DURING 1958-59

The General Council passed condolence resolutions on the death of Maulana Abul Kalam Azad, Poet Vallathol, Shri Anokhe Lal, *Tabla* player, and Shri Vamanrao Padhye, Vocalist.

After a consideration of the report of the Film Seminar Recommendations Implementation Committee the Council passed the

following resolutions :

The Sangeet Natak Akademi commends for the consideration of various State Governments in India the decision of the Government of Bombay to refund the entertainment tax, collected on pictures of artistic value or which serve national welfare or social purpose.

The Government of India be requested to proceed further in the matter of establishing a Film Finance Corporation in consultation with the representatives of the Industry and see that some measure of financial stability is guaranteed to the Industry.

The Government of India be requested to take speedy steps to set up a raw film manufacturing plant.

The Government of India and other State Governments be requested to make provision for instruction in film technique in a separate institution for the purpose or in existing institutions at which technical instruction is being imparted. The Film Federation be requested to co-ordinate in all possible practical ways in the establishment and maintenance of such institutions.

The Government of India be requested to establish a Research Centre for the development of indigenous manufacturing of film equipment, including equipment for production.

The Sangeet Natak Akademi should establish or help in the establishment of an institute or institutes to provide instruction in film acting and the technique of film production.

The Sangeet Natak Akademi request the University Grant Commission to incorporate and assist some of the Universities to provide film study courses for the production of films and experimentation in film craft.

The Akademi help in establishing at important centres of film production, libraries containing books and periodicals on different subjects pertaining to the film and a library containing books, periodicals and other materials regarding costumes.

The Akademi award prizes, (details of which, be worked out by the Executive Board) for the best original story suitable for a feature film. That a Committee be appointed by the Chairman to frame rules and conditions for such competition.

The following resolution was referred to the Executive Board and Finance Committee for their consideration :—

The Akademi should appoint at each of the following centers of film industry, viz., Bombay, Calcutta and Madras, an officer to prepare and maintain an up-to-date list of qualified dancers, musicians, dance-masters and music and dance directors, assisted by local bodies, to advise film producers, when requested on matters of music and dance.

The revised Constitution of the Sangeet Natak Akademi was finalised and the Chairman was authorised to draft the final Memorandum of Association and Rules and Regulations.

The Board resolved : That the Railway Board be requested to grant Railway Concessions to Amateur Dramatic Troupes as in the case of professional troupes.

The Board recognised the necessity of preserving the traditions of Karnatic and Hindustani Music (Vocal) and for that purpose :—

- (1) To publish collections of compositions of acknowledged masters in Karnatic and Hindustani music ;
- (2) To tape-record selected compositions of such masters.

The Board decided to sponsor the Little Ballet Troupe to participate in the *Theatre des Nations*, Paris, and granted a sum of Rs. 12,000/- towards meeting the transportation charges of the troupe, on the condition that the amount would be available in April and would not be released if the group did not go.

The General Council fixed the following categories of Awards for 1959-60 :—

- Dance :**
1. Other traditional Dance Forms.
 2. Eminent creative dance artist.
- Drama :**
1. *Acting*—The Council was of opinion that Awards in Drama in future be given region-wise for Acting. The regions, however, be fixed by the General Council in rotation. For the year 1959-60 the Awards be given to four regions.
- Film :**
1. Acting and
 2. Script-writing.

The General Council nominated the following to represent the Sangeet Natak Akademi on the Sahitya Akademi and Lalit Kala Akademi respectively :—

1. Dr. N. R. Ray to the Sahitya Akademi.
2. Dr. V. Raghavan to the Lalit Kala Akademi.

ACTIVITIES OF REGIONAL STATE ACADEMIES

THE Sangeet Natak Akademi continued to make efforts by persuading the State Governments to set up regional State Academies of Dance, Drama and Music where such academies had not yet come up. The importance of such regional academies can hardly be over emphasized in face of the diverse cultural patterns and traditions as are obtainable in different parts of the country. The Central Academy being the parent body, having for its aim the promotion and fostering of cultural unity of the country can hardly make any headway in the direction without the establishment of State Academies and their active cooperation.

In the year 1958-59, two new State Academies came into being and another was reconstituted. To the existing ranks of state academies were added the Academies of Kerala and Jammu and Kashmir set up by the respective State Governments. The Rajasthan Sangeet Natak Akademi was reconstituted as a registered body during the year. The Central Akademi is hopeful that in near future all the States of the country will have regional academies.

An Annual brief-resume of work undertaken by the regional State Academies, old and new, is given below:—

Kerala Sangeetha Nataka Akademi

The Kerala Sangeetha Nataka Akademi was constituted by Government of Kerala on April 12, 1958, for fostering and developing the arts of dance, drama, music and folk arts of Kerala, and for the promotion of the cultural unity of Kerala, through the development of these arts.

The Akademi implemented a few schemes during 1958-59. The main features of the schemes implemented by the Akademi during 1958-59 were the holding of Kerala Arts Festival and Four Art Seminars at Kozhikode for a period of seven days.

The "Kerala Kalotsavam" was held on an elaborate scale for eight days from December 21 to 28, 1958, at Calicut. Classical, light and folk music performances by top-ranking artists of Kerala and South India, ballets and dances by famous artists of India, classical and social plays in Malayalam and folk dances from all parts of Kerala were staged during the Kalotsavam. Four Seminars (one on "Future of Kathakali", one on "Musical Tradition of Kerala", one on "Folk-arts of Kerala" and one on "Modern Malayalam Stage") were conducted during the Kalotsavam days, in which experts from all parts of Kerala participated.

Other schemes included sanction of monthly pensions to a few top-ranking artists, artists disabled by disease, old age and poverty and the disbursement of grants to 646 art institutions and associations of Kerala.

The following are the office bearers:—

Chairman	...	Sreemati Manku Thampuratti
Vice-Chairman	...	Shri C. I. Parameswaran Pillai
Treasurer	...	Shri M. P. Kumti Anandan Nair
Secretary	...	Shri P. Bhaskaran

Jammu & Kashmir Academy of Arts, Culture and Languages

The Jammu and Kashmir Academy of Art, Culture and Languages was set up under Sadar-i-Riyasat's order, dated July 7, 1958, with the Sadar-i-Riyasat, as the Patron of the Academy.

The Academy was formally inaugurated on August 14, 1958 by the Sadar-i-Riyasat. The office of the Jammu and Kashmir Academy of Art and Culture was declared open on October 24, 1958 by Bakshi Ghulam Mohammad, Prime Minister of Jammu and Kashmir, who is also the Chairman of the Central Committee.

The Academy has been organised to work actively for preservation, development, and promotion of Art and Literature and to revitalise old traditions within the State and set it on its evolutionary path. For this purpose it has set itself as its essential task to preserve the cultural heritage of the State, encourage research in the field of Art and Literature, encourage cultural activities within the State and create contacts with the Academies in other states of

India with a view to revise and strengthen cultural relations with them and thereby help to promote cultural unity of the country.

The various programmes of the Academy are divided into ten sections, each being placed under an Advisory Sub-Committee consisting of eminent artists and scholars. The Programme of activities is framed and implemented according to their advice.

Within a short period the Academy has been able to compile, edit and publish a series of select Kashmiri and Dogri poems of some prominent poets, with their Urdu and Hindi translations.

The following are the office bearers:—

Chairman	...	Shri Bakshi Ghulam Mohammad
Secretary	...	Mirza Kamal-ud-Din

Rajasthan Sangeet Natak Akademi

The reconstituted Rajasthan State Akademi which came into being by the Executive resolution of the Government of Rajasthan was inaugurated by the Union Minister for Information and Broadcasting, Dr. B. V. Keskar, on the 29th January 1957 with headquarters at Jodhpur. The Akademi soon thereafter became an autonomous Registered body under the Societies Registration Act of 1860. A budget provision of Rs 50,000/- was made in the year 1958-59 for the various activities of the Akademi.

The following are the office bearers:—

Chairman	...	Shri G. L. Kabra
Vice-Chairman	...	Shri G. S. Mehta
Secretary	...	Shri K. S. Kothari

Andhra Pradesh Sangeeta Nataka Akademi

The Andhra Pradesh Sangeeta Nataka Akademi sponsored and organised a festival of dance, drama and music in collaboration with the Andhra Pradesh Natya Sangh and the All India Industrial Exhibition Society.

A state-wide competition in music, dance and drama during the months of January and February, 1959 was held for a period of three weeks. To this festival were invited artists not only from

within Andhra Pradesh but also from outside. Shri N. Sanjeeva Reddy, Chief Minister, Andhra Pradesh, inaugurated the function.

The programme included dance-dramas, ballets, plays and folk dances and music.

A Drama Festival was held on the 16th, 17th and 18th August, 1958, as part of the Independence Day Celebrations. On the occasion classical dramas *Krishna Rayabharam* and *Gayopa-Khyanam*, and a social drama, *Bhayam* were presented. The Chief Minister of Andhra Pradesh, the Chief Justice of the Hyderabad High Court and the Education Minister of the State presided over the functions for these three days respectively. The dramas were enacted by top-ranking artists and were highly appreciated.

Kuchipudi Dance Seminar

The Kuchipudi Dance Seminar, held from 28th February 1959 at Hyderabad under the auspices of the Andhra Pradesh Sangeeta Nataka Akademi, was one of a series of regional seminars held with the aid of the Sangeet Natak Akademi, New Delhi, following the Dance Seminar of the Akademi, held in March, 1958.

Veteran dancers, eminent scholars and persons interested in this art assembled to discuss various aspects of the Kuchipudi dance style. The Seminar was also attended by the secretary of the Central Akademi.

As a sequel to the above Seminar the Andhra Pradesh Sangeeta Nataka Akademi submitted a scheme to the Sangeet Natak Akademi, New Delhi, for the establishment of a School at the village of Kuchipudi itself and also an institution at a central place in Andhra Pradesh for imparting advance courses in Kuchipudi dance. The scheme prepared and submitted by the State Akademi is under consideration of the Central Akademi.

The following are the office bearers of the Andhra Pradesh Sangeeta Nataka Akademi :

President ... Shri R. B. Ramakrishna Raju, M.L.A.
Vice-President ... Shri Dwaram Venkataswami Naidu
Hony. Treasurer ... Shri T. Sheshachary

Madhya Pradesh Kala Parishad

During the period under report besides awarding financial grants to the deserving art organizations, the Madhya Pradesh Kala Parishad organised Dhrupad Samaroha as a part of Tansen Annual Music Festival from February 20 to 22 at Gwalior for the propagation of Dhrūpad style of vocal music and approved the publication of a book entitled *Dhrupad Parampara*. Expert vocalists in Dhrupad from Nathdwara, Delhi, Indore and Gwalior took part in this Samaroha. The Academy also organised a dance festival on an invitation received from the Governor of Madhya Pradesh, in presence of the President Dr. Rajendra Prasad while staying at Panchmarhi.

Kalidas Jayanti Celebrations

Kalidas Jayanti Celebrations held at Ujjain—the city with which the Poet's name is closely associated in literature and legend—were sponsored by the Kalidas Samaroha Samiti and organised by the Madhya Bharat Kala Parishad. The Sangeet Natak Akademi nominated Dr. V. Raghavan on its behalf to serve on the Samiti set up by the Madhya Pradesh Government and sanctioned an *ad hoc* grant-in-aid of Rs. 10,000 towards the Kalidas Samaroha. The Akademi also helped the Samaroha Samiti in fixing up the various items of programme for the occasion.

In his inaugural address on the occasion the President Dr. Rajendra Prasad emphasized the significance of such celebrations in Independent India and said that Kalidas's greatness does not depend on what we might say or do about him; but these celebrations fill a void in our national life by adding to our knowledge about, and increasing the people's interest in, the great literary artists of our country.

Representatives of the Russian, Chinese and Iranian Embassies also attended the function and read special messages wishing success to the function.

On November 20, 1958, the All-India Kalidas Art Exhibition was inaugurated by Shri Patanjali Shastri, ex-Chief Justice of the Supreme Court of India. In a symposium held on the occasion papers were read by scholars and learned discussions took place.

The week long celebrations were marked by performances given by various troupes in the Natya Samaroha organised on the occasion by the Madhya Pradesh Kala Parishad. This Samaroha proved to be a veritable feast of tributes paid to the poet in the form of dance, drama and music. It comprised of renderings in original Sanskrit (including Prakrit in the case of *Shakuntala*) of all the three dramas, viz., *Shakuntala*, *Malavikagnimitra* and *Vikramorvashiyam*. These dramas were performed by the Sanskrit College, Calcutta, the Madras Natya Sangh, Madras, and the artists combined of Gwalior, respectively. *Ritu Samhar* was rendered by the Lalit Kala Kendra, Gwalior. The Bharatiya Kala Kendra, Delhi, put up a performance of dance-drama based on *Kumar Sambhava*. The Indira Kala Sangeet Vishwavidyalaya made a new experiment by writing an opera based on the great epic *Kumar Sambhava*.

The following are the office bearers :

President	... Shri M. D. Shanker Dayal Sharma
Treasurer	... Shri P. K. Srivastava
Secretary	... Shri K. Saxena

Orissa Sangeet Natak Akademi

With the object of popularising Orissan art and culture in the field of dance and music in Rourkela—the growing steel city of Orissa with a population of diverse and different cultures—a Dance and Music Festival was organised by the Utkal Samiti of Rourkela under the auspices of the Orissa Akademi from May 3 to 7, 1958, on the occasion two dance-dramas were enacted. In a programme of music, artists belonging to Orissa, and a few from other States participated.

The Orissa Sangeet Natak Akademi awarded grants to a number of students to enable them to carry on their studies in music and dancing, and also gave a grant to a girl—artist to travel abroad to give dance performances for the foreign audiences. The State Akademi gave grants to a few art organisations and published a number of books on Indian music and dancing.

The Orissa Sangeet Natak Akademi arranged an entertainment programme from June 19 to 23, 1958, on the occasion of the

visit of Mr. Alex Elmore, UNESCO Expert working with the Asian Theatre Institute, New Delhi. The programme included musical entertainments, dramas, dance items, puppet show, competition in music and an exhibition of traditional masks of Ram Lila,

The following are the office bearers:—

President ... Dr. H.K. Mahtab, Chief Minister of Orissa

Treasurer ... Shri G.C. Satapatty

Secretary ... Shri Gouri Kumar Brahma

Mysore State Sangeeta Nataka Academy

The year under review was eventful for the Mysore State Sangeeta Nataka Academy. Apart from implementing the previously sanctioned schemes and projects, the Academy embarked on new ones and initiated and accomplished a few unique undertakings. Scholarships were awarded to the students.

The Academy celebrated the Independence day, providing chance to talented amateur aspirants. The programme consisted of dance of both Hindustani and Karnatic music items. The Academy arranged a Bharat Natyam recital in conjunction with a few other institutions in honour of the Duke of Edinburgh, then visiting India. Music recitals were also arranged in honour of Dr. B. Gopala Reddy, Union Minister for Revenue and Civil Expenditure. The Chairman and Members of the Academy invited and honoured the Wayne University Theatre Group from U.S.A., Ustads Moinuddin and Amiruddin Daggar of Bharatiya Kala Kendra, New Delhi, Shri Maharajapuram Viswanath Iyer, Pt. Ravi Shanker and Ustad Ala Rakha.

The Academy also sanctioned grants-in-aid to the deserving institutions.

Yakshagana Seminar

Seminar on Yakshagana—a dance drama—art prevailing in the Malanad area of Karnataka was organised by the ~~Andhra Pradesh~~ Sangeeta Nataka Akademi from September 27th to 30th, 1958, at Brahmavar (South Kanara), with the object of formulating a scheme for the revival and preservation of the tradition of Yakshagana.

Invitations to participate in the seminar were sent to various drama troupes and veteran artists, Bhagawaths, drummers and dancers. A reception committee was formed at Brahmavar with Shri Sheshagiri Bhagawath, a veteran in the field, as the Chairman, and Shri Rama Ganisa, a veteran dancer, as Vice-chairman. Brahmavar was chosen as the venue of the Conference because of its historical importance to the tradition of Yakshagana art as well as for the fact that it lay in a centrally situated area around which many troupes flourished and many artists practised their profession.

The Seminar was attended by 58 delegates who came from the districts of South and North Kanara and Shimoga. Among the participants were ten Bhagawaths, eight drummers and the rest dancers, most of them aged about 35 years. The best and the most experienced in the field participated in the seminar.

The discussions and demonstrations during the seminar centred round the main problems viz., (1) dance, drama and decor, (2) to develop the Yakshagana into an art-form having a national appeal. Till now this dance-drama had limited its activities to the Kannada-Speaking area. With its rich music, rhythmic dance, and delightful costumes, it has all the elements that will give to it a universal appeal and should have no limitations of the language.

Various problems including those of economic conditions under which the artists lived were discussed. Detailed questionnaire were printed and circulated to all participating delegates about a fortnight in advance. It was very gratifying to note that during the entire proceedings the problems were discussed most dispassionately.

Two public performances, *Tala Maddale* and an open-air drama, were arranged on two nights.

It was felt that by a more patient and exhaustive research work, a richer repertoire of *Yakshagana* music could be made. This work needed immediate attention as it could be done only with the cooperation of the older generation of *Bhagawaths* now living. It was also felt necessary that the entire *Yakshagana* style needed analysis and standardisation so that future students might inherit the traditions in all its purity.

It was felt that unless something was done immediately to save the future of *Yakshagana* dance-drama, its future was not too bright. The existence of *Yakshagana* troupes was becoming more and more risky and, moreover, respect for tradition was getting lost. The coming up generation is unwilling to come forward as there is no economic incentive to the profession.

The Sangeet Natak Akademi deputed an officer to cover the entire proceedings of the seminar by filming and recording. It also recommended a grant of Rs. 2,500/—to the Mysore State Akademi of Dance, Drama and Music, Bangalore, for special training in *Yakshagana* under Shri K.S. Karanth as approved by Yakshagana Seminar.

The following are the office bearers :—

President	... Shri A.C. Deva Gowda
Vice-President	... Shri K.P. Ramanathiah
Treasurer	... Shri H. Ramaraj Urs
Secretary	... Shri M.D. Govindaraj

The Bihar Academy of Music, Dance and Drama

Like previous years, the Bihar Academy organised the State Cultural Festival on the occasion of the Republic Day Celebrations. The programme included musical soiree, in which, apart from distinguished local artists, musicians from Calcutta, Delhi and Banaras participated. The Rajyapal graced the occasion by his presence. There were Inter-Institute Ballet Competition and Inter-College Classical Dance Competition. The Rajyapal gave away the prizes to the winners.

The Academy organised the Patna University Inter-College Cultural Contest as a part of the Republic Day Celebrations, and the following subjects for contest were included—Hindi play, English play, special dramatics including Urdu and Bengali plays, shadow play, opera, ballet and dramatic features, vocal—classical, vocal—light, instrumental music, group song, orchestra and group dance.

On March 18 and 19, 1959, the Academy organised a programme of Rajasthani Folk Dances. The programme consisted of

dance, dramas, operas and ballets created out of traditional Rajasthani dances and songs based on Rajasthani Folk lores. Furthermore, the Bihar Academy initiated the preliminary paper work for the survey of Theatre and Folk Forms in Bihar—creating contacts throughout the State, collecting informations and details and tabulating and arranging the data in proper order so that a maximum result could be achieved within the minimum of time, movement and expenses.

The following are the office bearers :

President	Dr. Zakir Hussain, Governor of Bihar
Vice-President	Dr. Sultan Ahmed
Treasurer	Shri A. C. Bhat
Secretary	Shri N. K. Gaur

Madras State Sangita Nataka Sangam

The cultural activities of the Madras State Sangita Nataka Sangam during the year under review included four lectures with demonstrations on rare aspects and types of art. One was by Sangitacharya S. R. Kuppuswamy of Coimbatore on "Musical Therapeutics," presided over by Shri P. Sambamoorthy. The second was by Vidwan Veena L. Subramania Sastri of Sermadevi and his son Shri S. Venkatraman on "Rare Compositions of Dhikshitar family of Musicians and others." It was presided over by Prof. P. Srinivasan. A few pieces from the 108 *Raja Tala Malika* of Ramaswamy Dhikshitar, rare *Swarakshara Sahityas* and *Tanas* in two *Chakras* of the *Melakartha* scheme were among the rare songs expounded. Some of these rare compositions expounded by the vidwans were also tape-recorded. The third was a lecture on "Indian and Western Music—Temple and Skyscraper" by Dr. (Miss) Renshaw of Canada, who was engaged in a comparative study of Indian and Western music sponsored by the UNESCO and the Government of India. It was also presided over by Shri P. Sambamoorthy. The lecture was interspersed by demonstrations through tape-records and a group of vocalists. The fourth was a music performance with "Ashtavadanam in a Tala" (i.e., simultaneous reckoning of different appropriate *talas* with both the hands and feet while singing a composition set in *tala*) and necessary explanations therefor, by Vidwan Ganesam Pillai of Tiruvizhaneur Mayuram, son of

the late Ammasatram K. Swamy Pillai. It was presided over by Sangita Kalanidhi Mudikondan Venkatrama Iyer. Many eminent *Vidwans* who were present contributed to a lively and instructive discussion on the subject and Shri Ganesam Pillai gave convincing answers to many questions raised by the *Vidwans*.

One of the major activities of the Sangam during the year was the running of a five day Drama Festival. As the second experiment of the kind, it was so organised as to bring out different types of plays (Puranic, historical, social and kavitha) and to give due encouragement to both amateur and professional troupes.

Another major activity of the year was the choice of ten deserving institutions providing training in classical music or dance or both, in Madras and in the moffusil, according to rules framed for the purpose and payment of financial aid to them for providing themselves with musical instruments and books relating to music and dance.

Yet another new and major activity of the Sangam was the starting for the first time, of a competition in one Act Plays with offers to award three prizes for the best three plays in order of merit and to produce them at the Sangam's cost. The Sangam continued activity of the distribution of grant-in-aid to selected indigent artists, authors and composers for outstanding merit and service.

The following are the office bearers :

Chairman :	Shri S. Venkateswaran
Vice-Chairman :	Shri V. C. Gopalaratnam
Treasurer :	Shri K. V. Ramanathan
Secretary :	Shri E. Krishna Iyer